



***northern light***



# ***northern light:***

*Landscape, Photography and the North*



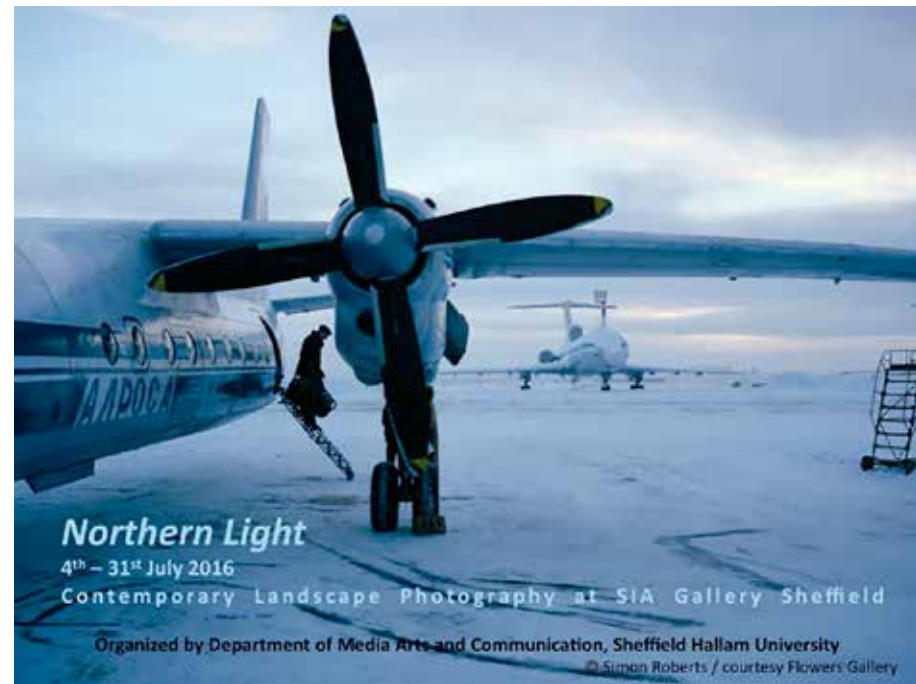


**preface:**

The work presented here is an expression in book form of the exhibition '*Northern Light*' curated by Michèle Lazenby and exhibited at the SIA Gallery, Sheffield Hallam University in July 2016 to accompany an academic conference of the same name hosted by Darcy White and Chris Goldie.

The aim of this publication is to represent the work exhibited and extend the discourse of both conference and exhibition through a considered selection and presentation of imagery revealing a range of contemporary responses to the northern landscape and its representation through photography.

Andrew Robinson



## introduction:

Darcy White & Chris Goldie



Aileen Harvey from *West From Here*

**Northern Light – Landscape Photography and Evocations of the North** - was a conference and related exhibition held at Sheffield Hallam University, exploring the many ways in which photographic images address notions of a northern landscape – whether drawing on established traditions of art and photography or concerned with contemporary photographic and lens based practice. We invited papers and photographic artefacts that explored or responded to the wide reach of the geographical north and exhibited work made in the north of England, Scotland's Highlands and Western Isles, Northern Europe, Canada, Alaska, Siberia, the Arctic and the Nordic territories.

The conference welcomed a wide range of critical approaches and embraced the potential of interdisciplinary enquiry through the inclusion of various theoretical disciplines: art history and visual studies, philosophy, literary theory, human geography, cultural theory, anthropology and history. The response to our invitation was wide-ranging and consequently the conference proceedings contained a diversity of papers, including: a history of photographic exploration of the landscapes of northern Norway addressed from the viewpoint of a geomorphologist

and glaciologist; questions around representation of landscape, belonging and memory explored through performance; wildness, memory and land evoked through animation; and films scrutinising the digitally manipulated image of landscape. Similarly, the exhibition was intended to encompass diverse photographic practices, framed by the notion that the northern landscape is a constellation of different things - geographical, environmental, perceptual, conceptual and cultural in character.

As Ysanne Holt suggested 'North, of course, is a relative concept'.<sup>1</sup> Historically, the North has been figured as remote, austere, cold, harsh, desolate, untamed, difficult to access, isolated and undeveloped, as Holt points out: 'mostly by outsiders'.<sup>2</sup> It has been variously associated with myth and legend, and as the site of solitary and spiritual contemplation, retreat, escape and adventure. Together these form some of the clichés, stereotypes and tropes that, in the past, artists, filmmakers and writers have typically drawn upon to communicate ideas about the North.

Within the tradition of Western art there was a recognizable 'Northern Renaissance' and there

has always been something distinct about visual representations of the North and northernness: a cool light, a subdued palette, explorations of human activity and land-use that are, perhaps, particular to northern regions. In recent decades contemporary photographic practice has continued to draw on this heritage through a range of approaches; perhaps most notably in its appropriation of the restrained style of early twentieth century European photography as manifested in New Objectivity, *Neue Sachlichkeit* as it was known in Germany and feeding into New Photography. These historical movements were developed further and continue to be evident in work employing a deadpan aesthetic. Alongside this emerged a growing inclination to derive photographic images not from material reality but rather to construct them from a conceptual idea. These new tendencies in photography have rivalled painting in terms of their ambition and critical reception.

However, whilst acknowledging this heritage it was important for us to open up a line of enquiry that revealed and gave voice to alternative accounts of the North, through a consideration of contemporary photographic practice and related media. We wanted



Alexandra Hughes - *Assemble*



Theo Simpson from *The land of the day before*

to look beyond the established tropes to explore other kinds of experience of rural and urban space. Our project was both to explore and contribute to discourses on the North, with a particular interest in the dialogue between ideas and practice. With regard to this dialogue, some of the work on display is, at least to some extent, predetermined by ideas about the North and about landscape while other work purposefully attempts to set aside such ideas in order to engage directly in the material reality and sensory experience of specific places and spaces, rural, urban and marginal.

Therefore, we were also interested in issues of representation, the notion that landscape images are not depictions of an unmediated reality but are, as Gerhard Richter proposes, 'abstractions';<sup>3</sup> in other words, a distillation, a reduction, always and necessarily a partial account of a place. This may be said to apply equally to maps and mental conceptions of land and landscape – as Jorge Luis Borges demonstrated – for a map to show all that a given place contains it would need to be the same size as place itself.<sup>4</sup> Of course, artists also add to what they encounter and since 'landscape' as a concept only exists as a result of

cultural framings, landscape images are not simply manifestations of actual or imagined places, but also the result of a complex of ideas and experiences that artists carry with them when they make images of land. The conference and related exhibition therefore invited consideration of the limits of representation when applied to photographic evocations of the North and northerness.

There was a great diversity of work on show in the exhibition: geographically, thematically, as subject matter and in terms of the process of making. Places represented included: the landscapes of the Scottish Highlands and Islands (Campbell, Gerrard, Harvey), the forests and woodlands of Sweden, Norway, Germany, Derbyshire, Yorkshire (Dracup, Lazenby, Lilleengen, Wichert), the uplands of Cumbria (Iddon), and the urban, liminal spaces and edgelands of Siberia, Ukraine and Northern England (Adams, Conduit, Dundure, Roberts, Simpson). Several artists engage with landscape through walking (Adams, Gerrard, Harvey, Moreton, Wichert) or journeying (Crooks).

For some of the artists a conscious and explicit use of process was key to realising the image (Butler,

Campbell, Day, Dracup, Fitzgerald-Lee, Hughes, Lilleengen, S Robinson, Surah, Sutton, Yan Wong), some using digital technologies and dark room techniques, others experimenting with format, lens and medium and the employment of analogue and antique cameras and alternative processes. For artists with an interest in the history of the landscape (Baskeyfield and Popham, Crooks), its traces of accrued memory (Dracup, Lilleengen) and the lived experience of its inhabitants (Gerrard, Karunaratne) immersion and prolonged engagement was part of their practice, as was an exploration of landscape's narrative dimension and its formation as an idea constituted both physically and psychologically. Ideas about the North, as played out in visual culture over decades, were considered through re-appropriated archival images presented in book form alongside photographs and ephemera taken or collected over a thirty year period (A Robinson).

Since the 19th century images of northern England have wrestled with the contrast between the 'wild and bleak' uplands and the industrialised landscape of pit villages, mill towns and industrial cities.<sup>5</sup> The transitions between the two have always been a source of tension, more so in the context of industrial



Sabine Dundure from *Tairovo*



Lisa Dracup from *Sharpe's Wood* (2007)

decline and the great transformations that have occurred in northern England since the 1980s. Indeed, it is interesting that when urban space *is* addressed within discourses on northern landscape, it is with a focus on the margins and liminal spaces in the context of industrial decline, marking the breakdown of boundaries between industrial and rural space, the edgelands signifying a collapse of previously established zoning arrangements. Several artists in the exhibition explore urban landscapes, presenting images of redundant manufacturing industry and its associated infrastructure in a new relationship to the increasingly fluid boundaries of natural landscapes. These artists all explore to some extent the 'edgelands' and liminal spaces of the current urban environment. Mark Adams' photographs of the canal network of Lancashire and Yorkshire trace a route through an industrial past across which haunting images of decline and regeneration appear in contrast to the pastoral beauty of the natural environment; Matthew Conduit examines abandoned and forgotten spaces on the edge of Sheffield, a ravaged industrial landscape now encroached upon by untamed nature; Theo Simpson similarly investigates the ruins and artefacts of a post-industrial landscape; while Keven Crooks probes the

strangeness of the Trans-Pennine M62, a construction allowing travellers to detach themselves from the landscape through which they pass. Whilst the focus of these artists is northern England, a comparable approach was taken by photographers working in quite different places. Two artists in the exhibition show images exploring unfamiliar urban landscapes in Ukraine and Siberia: Sabine Dundure eschews the beautiful historical and coastal sites of Odessa for the city's concrete suburbs in their harsh and melancholic winter bleakness, whilst Simon Roberts presents images of the unforgiving and dramatic winters of Russia's far north, but often in unusual urban settings.

The Sublime is an important point of reference. Henry Iddon's images of mountains contradict ways of looking in which the emphasis is on scenic beauty, instead showing upland landscapes and wilderness of immeasurable scale and power. For artists working in forests and woodland the Sublime is a key albeit contested theme. Anna Lilleengen's images were taken in the borderland forests of Western Sweden and Norway and exhibit a tension between a romantic, sublime vision of the landscape and a more critical engagement with it. The viewer is first invited into the

landscape, then there comes a moment of awakening. Lisa Dracup's images of Sharpe's Wood, a seemingly natural environment on the periphery of Bradford which is encompassed by housing, manufacturing industry, and roads as well as pastoral land, both embrace and contest the wild with its connotations of the Sublime. The paradoxical nature of the landscape is revealed through the technical procedures of the medium, presenting the woodland as multi-layered. Working in very different woodlands and forests both artists do similar things: allowing the viewer to experience a sublime moment, then, through the use of technique, encouraging a more critical engagement with the landscape.

Walking as a fundamental element of art practice was evident in both the conference and exhibition - an approach where practitioners ground their practice in the phenomenological experience of a given place, eschewing culturally determined ideas and established visual conventions. Artists, in their own particular ways and to a greater or lesser extent, incorporate a wider sensory and perceptual experience, moving beyond the purely visual.

Anna Lilleengen from *Metamorphosis Series I and II* (Norway, 2013-14)



In this way the notion of landscape as visual observation from a distant and static perspective is challenged by the idea of a dynamic encounter with environment. The significance of walking for contemporary landscape photography is evident; indeed walking has become a powerful mode of re-engagement with an age-old genre. Aileen Harvey was a key practitioner here, carefully balancing her direct encounter with an attention to the socio-historic aspects of the place under investigation. Others also embedded walking in their approach; Sophie Gerrard incorporated walking as a strategy for revealing the human experience of landscape for six farmers – all of whom are women, thereby engaging with an experience of landscape rarely considered in existing photography.

The work contained within this publication is a demonstration of the diversity of photographic landscape practice where there is a focus on the North. The range of places represented is very great but so too are the themes, concepts and frames of perception through which locations were selected and images realised. The northern landscape is a dynamic terrain, very exciting in terms of its subject but also as a field given shape by ideas and theory; thus it was

entirely appropriate that the exhibition be linked to a conference, both with the aim of encouraging interdisciplinarity and, where this already existed, to provide a forum for its further development. During the two day conference, which also coincided with the opening of the exhibition, dialogue between practitioners and academics occurred formally, informally and very productively. This dialogue is ongoing and its scope cannot be easily summarised, but we will conclude this introduction by describing two of the forms in which it was realised. Firstly, several artists showing work at the exhibition delivered papers at the conference exploring, and reflecting upon the theoretical aspects of their work (Butler, Dracup, Gerrard, Harvey, Hughes, Lilleengen, Moreton, Roberts, A. Robinson, Simpson). Secondly, across the range of conference papers and in the work shown at the exhibition a number of similar themes were evident: inquiries into the limits of visual representation; the practice of walking and its relationship to perception; the landscape and lived experience; questioning and contesting the Sublime; history and memory; photography in an Expanded field.<sup>6</sup>

The proximity of the conference and exhibition and the presence of analogous themes across them enhanced

the value of both, allowing for new possibilities for interpretation, theoretical reflection and experience across different discursive and practical fields. It was equally the case, though, that simply talking to each other in such a stimulating environment was of immense value.

An anthology of selected and extended conference papers is to be published in Spring 2018 - Chris Goldie and Darcy White (Eds), *Northern Light: Landscape, Photography and Evocations of the North*, Transcript Verlag, Bielefeld, Germany.

1 Holt, Ysanne, 'A Hut on Holy Island: reframing northern landscape', *Visual Studies*, vol 28, no. 3, 218-226, Routledge, 2013, p.218

2 ibid

3 Richter, Gerhard, *Landscapes*, Hatje Cantz, 2011

4 Borges, J.L., 'On Exactitude in Science' first published 1946, *Los Anales de Buenos Aires*, año 1, no. 3 in, reprinted in *A Universal History of Infamy* (translated by Norman Thomas de Giovanni), Penguin Books, London, 1975.

5 Gaskell, Elizabeth, *North and South*, Penguin Classics, 2012 [1855], p. 42

6 Baker, George, 'Photography's Expanded Field', *October* 114, Fall 2005, pp. 120-40





photographs of the exhibition installation by Andrew Robinson





Artworks



**Aileen Harvey** - *West From Here*



















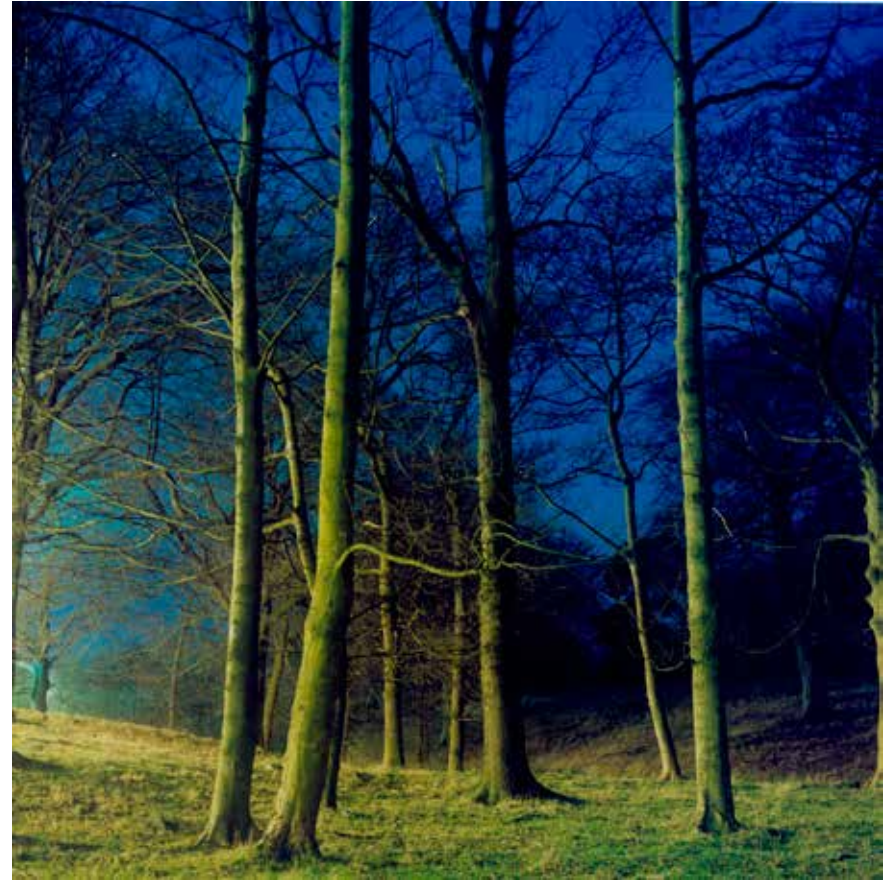


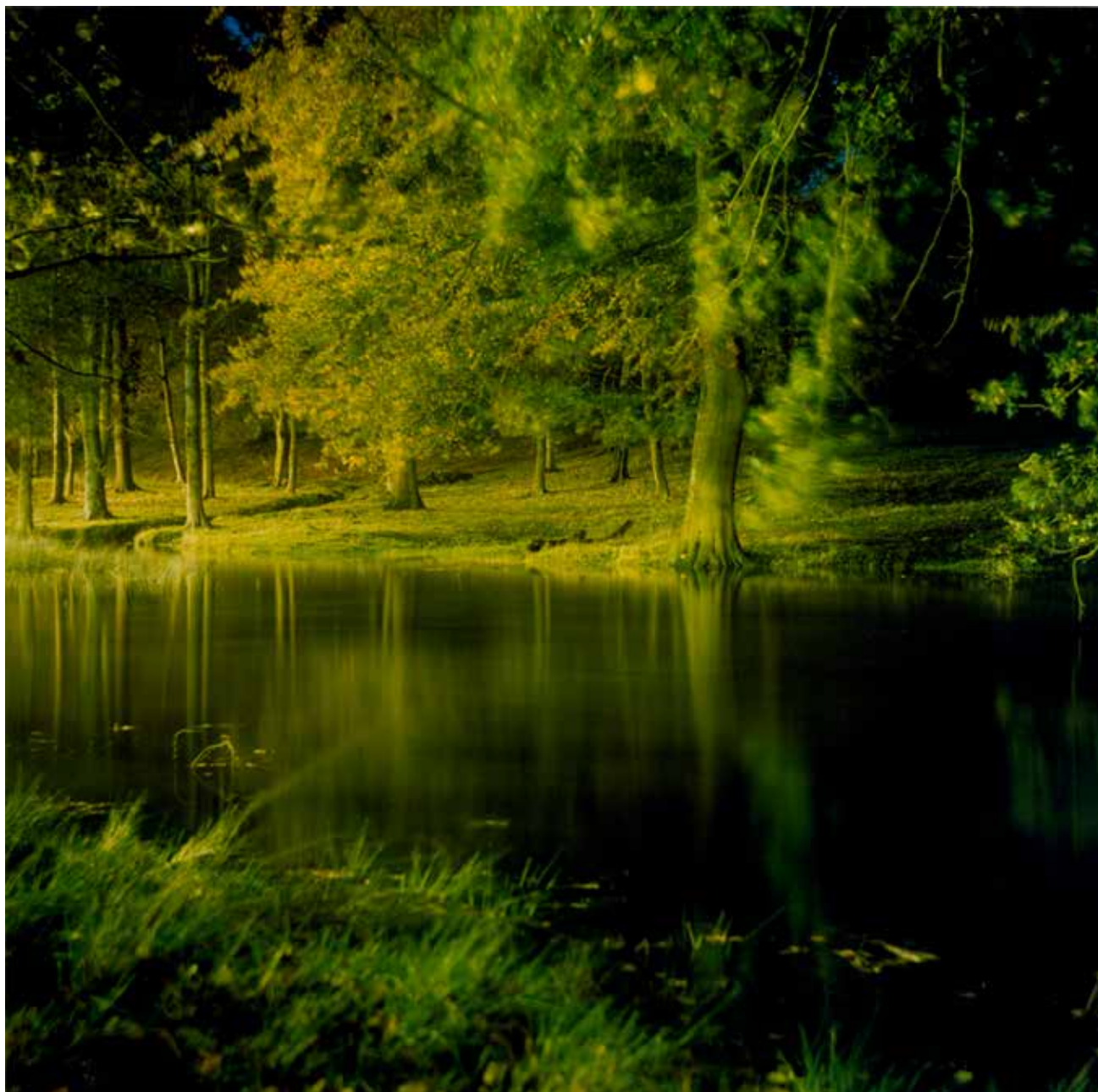












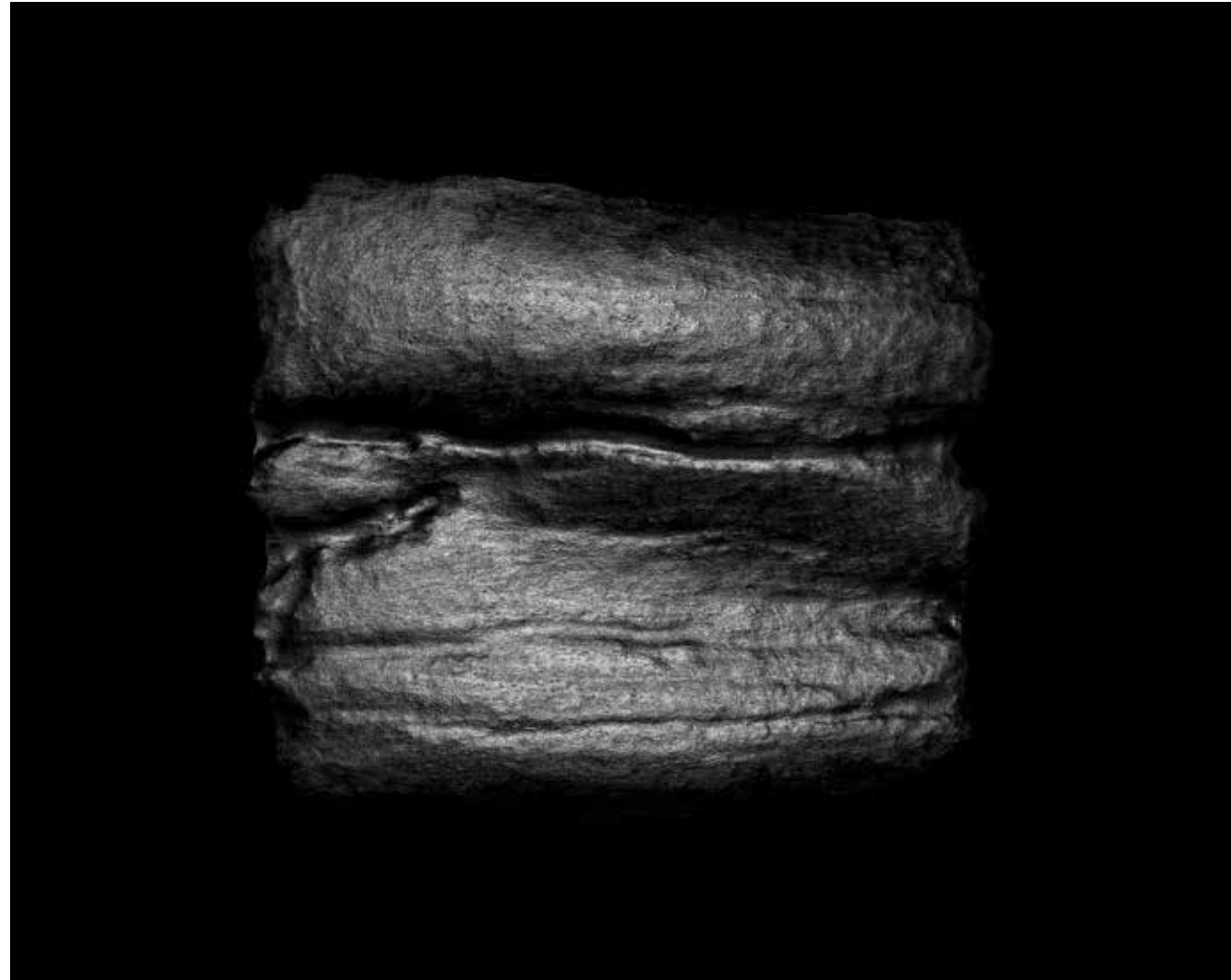
**Tom Baskeyfield and Mario Popham** - *Shaped By Stone*







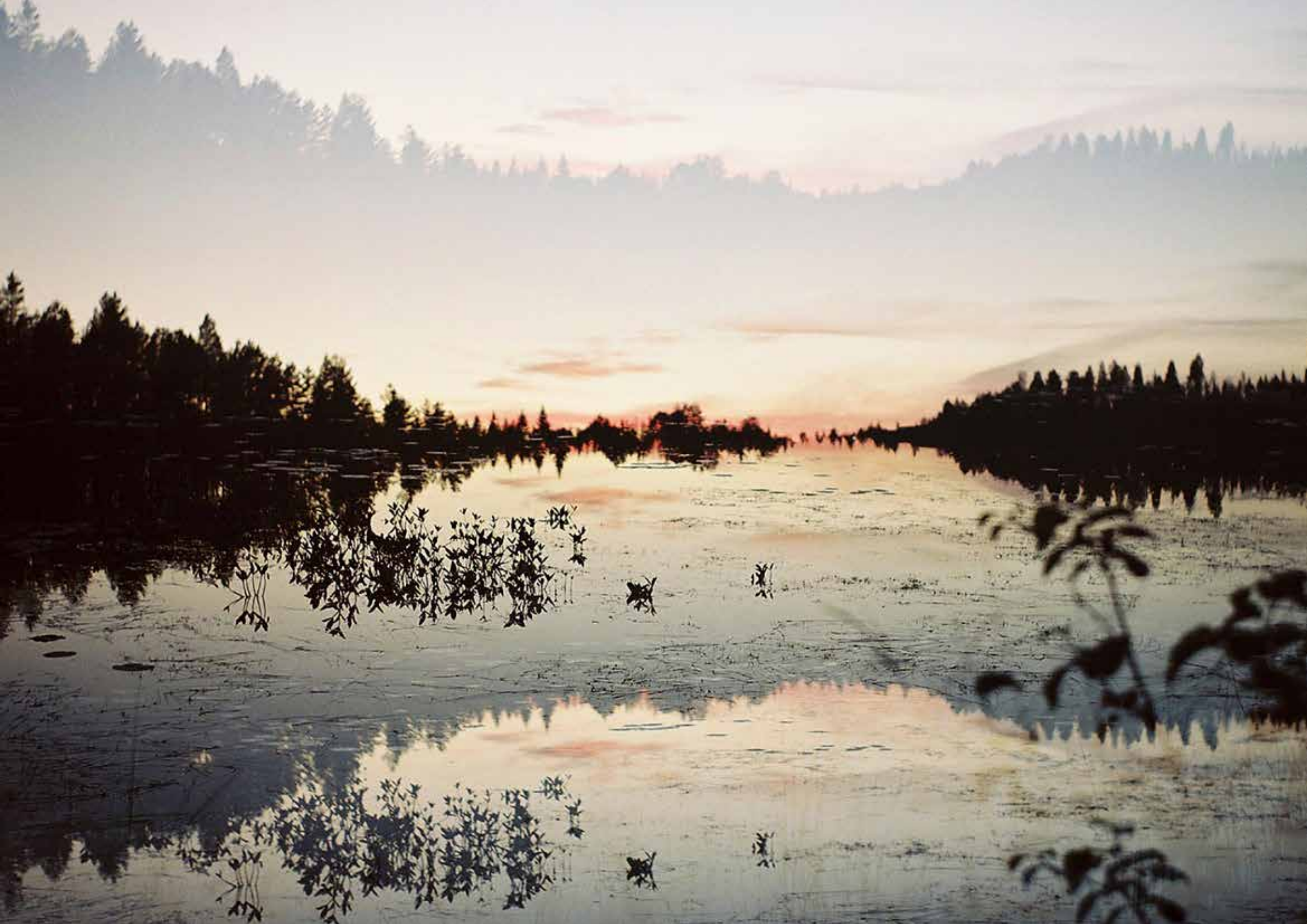






















































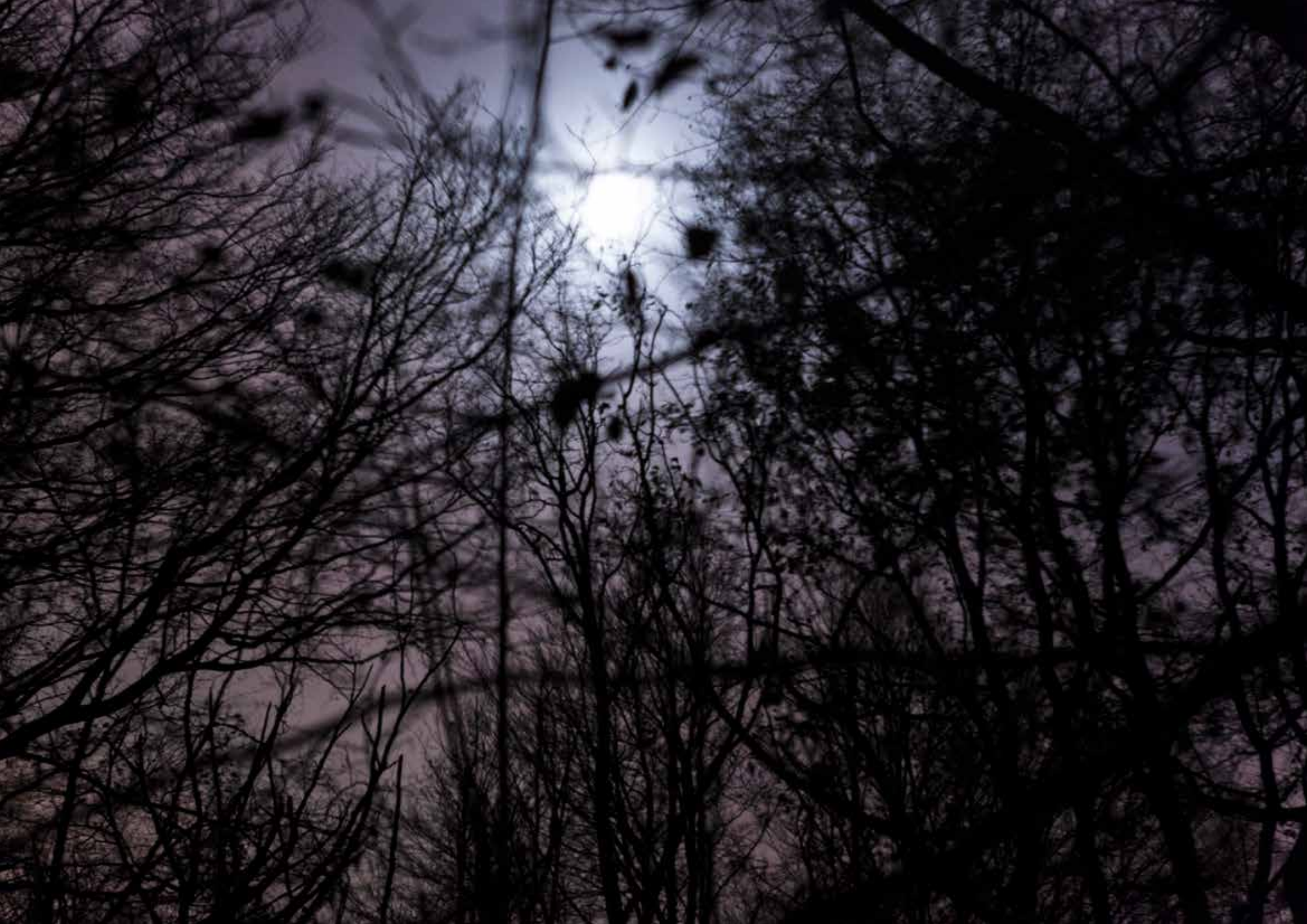




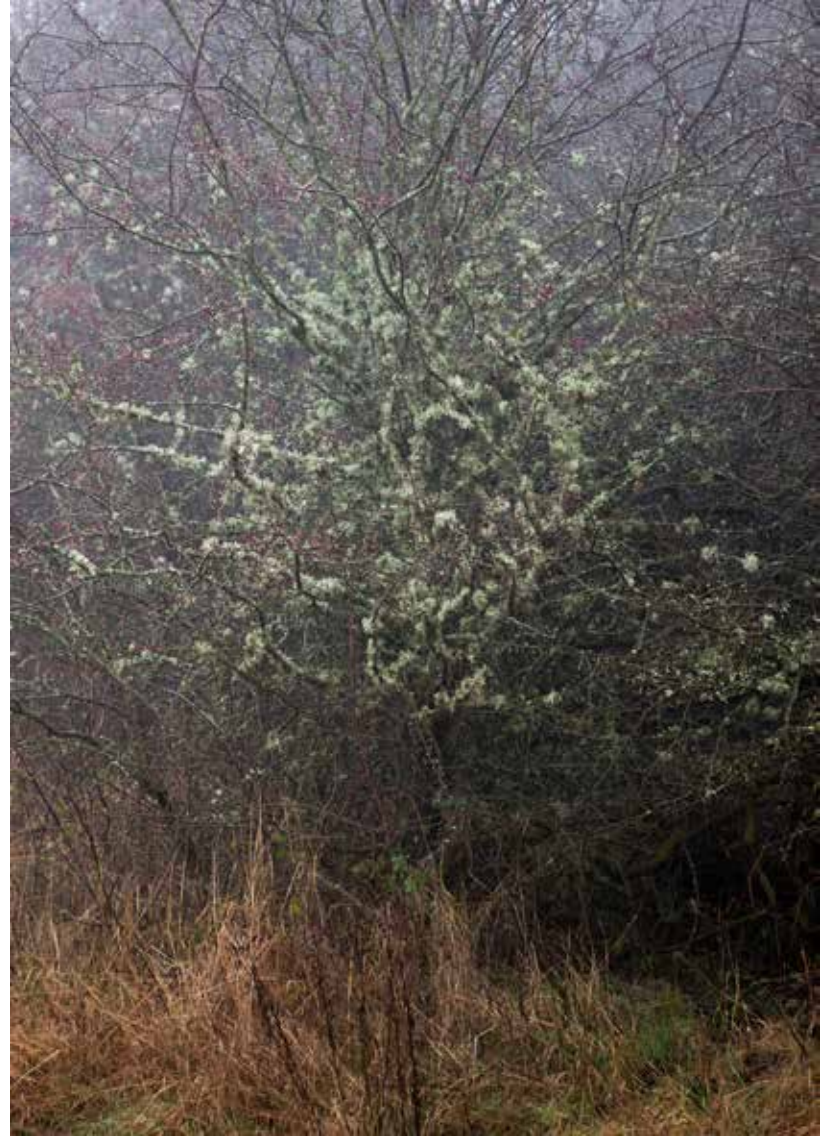




















































## Project Details



**Aileen Harvey**  
*West From Here*

From the northwest coast of Scotland, the Outer Hebrides islands line the far horizon.

*West From Here* is a set of seventeen photographs that follow the coast of the archipelago, looking out in twilight from that western edge towards the further west. Each photograph is a one-second exposure facing due west at midnight, taken during May and June - when at this latitude it is twilight. The images were made on consecutive nights, a day's walking apart, as I travelled south along the islands.

The project aims to explore cultural ideas of the West and of liminality in relation to this border landscape, between land and water, bright and dark. Thoughts about departure have particular bite for this coast, with its history of forced emigration to the New World. The rules that structure the series are a framework that leaves space for chance, weather and accident to come into the work, and I see the walking as a collaborative element, a measurement of, and by, land and body both. It combines 'How far can I walk today?', with 'where is the next good stopping place?'.

*Berneray* 000005062010

*Sheilibrìdh* 000031052010

*Howmore* 000010062010

*Luskentyre* 000003062010

35 x 33 cm, C-type prints mounted on aluminium



**Anne Campbell**  
*Islands & High Lands*

These images are from an on-going body of work using a variety of experimental and darkroom photographic processes to explore the Scottish landscape, in particular the fragile northern ecosystems of the Highlands and Islands.

Working with film and chemical processes, (layering and exposing different areas of the print by the use of bleaching and redeveloping), allows for the creation of textural layers, creating one-off, subtle yet complex images, that mirror the atmospheric and changeable weather systems, the landscape and our response to it; the transitory nature of human presence.

The surface qualities can be painterly and descriptive of personal experience, or may mirror the visceral qualities of nature: they can reference the past while looking to the future. Some of this work formed part of a joint exhibition with Shetland photographer Chloe Garrick in Shetland Museum & Galleries in 2014.

*The Road*, (Lewis) Infrared film, Lith Print

*The Wave*, (Atlantic Ocean) Hand Toned Lith Print, Mordancage

*The Quiraing*, (Skye) Lith Print



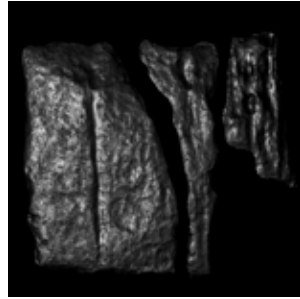


**Liza Dracup**  
*Sharpe's Wood*

*Sharpe's Wood* (2007) is a substantial body of photographic research in a woodland on the periphery of Bradford, bordered in part by residential properties, highways, pastoral land and a production plant. The wood is on the edge of both the urban and the rural, an in-between place shaped by two contrasting terrains. Sharpe's Wood cannot be found by name on any Ordinance Survey map.

To the uninformed eye the wood is a 'natural' environment, a place of the wild, with no intervention from the human hand. The singularity of the extended exposure is used to reveal the transformational potential and aesthetic paradoxes of photographic seeing. The technical capabilities – and limitations - of the camera and film present a world of contradictions and questions, leading to a depiction of opposites simultaneously: light and dark, day and night, 'truth' and 'illusion'. The extended exposure times led to the visualisation and preservation of a 'hidden' landscape once concealed from the eye.

*Untitled, Sharpe's Wood* (2007), C-Type hand prints



**Tom Baskeyfield & Mario Popham**  
*Shaped by Stone*

Over Millennia we have shaped stone: chipped, cut, split, crushed; turned hillsides into quarries; strata into streets. Like many other towns this process is the foundation of Macclesfield. The pink and blue-ish Gritstone of Tegg's Nose has been quarried for hundreds of years. The hill exists as fragments scattered around the town, it sits in the walls, the facing of buildings and the linings of streets.

Through a dialogue between analogue processes (including large format photography, drawing, embossed rubbings, darkroom experimentation, writing, walking and talking) artists Tom Baskeyfield and Mario Popham aim to bring to the fore these layers of our shared history. As such, this work is an enquiry into the fabric of our surroundings and how we have shaped, and been shaped by, our natural environment.

*Shaped by Stone* was commissioned in 2016 by The Barnaby Festival in Macclesfield, with support from Arts Council England.

Embossed graphite rubbing & Bideford Black on Fabriano paper (various sizes) and 20x16" Ilford gloss finish, fibre based, silver gelatine prints.



**Anna Lilleengen**  
*Metamorphosis Series I and II*  
(Norway, 2013-14)

In the early-mid twentieth century, French philosophers Gilles Deleuze and Henri Bergson both arrived at a 'philosophy of immanence' that described the material world as underpinned by a metaphysical reality that is subject to constant and 'indivisible change'.

Allan Kaprow, the American Fluxus artist, subsequently devised a series of 'activities' that referred to this as 'constant metamorphosis' and encouraged a Zen-like attention to processes of transformative change in the real, material world. The sense that processes of decay and regeneration are in themselves transient, linked and in rapid flux, is the starting point Lilleengen takes in her *Metamorphosis* series where she juxtaposes the idea of essential permanence with the paradoxical ephemerality of matter.

*Metamorphosis, Series II - #4, Norway, 2014.*  
*Metamorphosis, Series I #1, Original, Norway, 2013*  
*Metamorphosis, Series I - #3, Pale, Norway, 2013*  
*Metamorphosis, Series I - #6, Petals, Norway, 2013*  
*Metamorphosis, Series II - #3, Norway, 2014*  
*Metamorphosis, Series II - #5, Norway, 2014*  
*Metamorphosis, Series II - #6, Norway, 2014*  
C-Type prints on foamex



**Andrew Robinson**  
*An Idea of North*

*An Idea of North* brings together images from photographic projects undertaken over the past 30 years in Northern England, Scotland and Ireland, alongside related ephemera and collages created from reworked appropriated imagery.

Presented as an extended sequence in book form the work questions the construction, through film, photography, story and personal history, of an idea of north as both a physical and psychological landscape.

Limited edition 54 page B4 book digitally printed on Evolution Uncoated 100gms and KeayKolour 300gms.

Sketch from The Hut, Snipe Point, Holy Island, 2006

A selection of pages from 'An Idea of North' including:

*You Are Here* - stills collage: Billy Liar, 1962, A Taste of Honey, 1961, This Sporting Life, 1963  
1960s lucite paperweight from Whitley Bay, Northumberland  
Robert Frank - Photo Poche, Paris, 1983  
Abandoned Fishing boat, nr Durrás, County Cork, Ireland, 2004  
Boat Cradles, Filey, North Yorkshire, Sept 1992  
Shipwreck, Seaton Sluice Beach, Northumberland, 1988  
*Skyline* - stills collage: Man of Aran, 1934, The 39 Steps, 1935, The Edge of The World, 1937, I Know Where I'm Going, 1945  
Sharks Fin Cave, Cullercoats, Northumberland, 1993  
The Sunday Times Magazine, Jan 14th 1971

*Gather* - stills collage from 'The Shetland Experience' 1978



**Sophie Gerrard**  
*Drawn To The Land*

*Drawn To The Land* is an ongoing and exploratory project which takes an intimate look at the contemporary Scottish landscape through the eyes of the women who are working, forming and shaping it. Working and living in a male dominated world, women have a significant yet under represented role to play in farming in Scotland.

Farming some of the most inhospitable and isolated rural areas of Scotland, these female farmers have an intense and remarkable relationship with the harsh landscape in which they live and work.

The project aims to explore the domestic landscape as well as the physical, following the emotional story of the land as much as the historical and geographical. The womens' personal and physical stories reflect a wider story of our national identity, and emotional relationship with the landscape

*Blackfaced ewes and wind turbines, Threeburnford, Oxtou, Lauder, The Scottish Borders, January 2013*  
*Minty at High Lee Croft, Bunessan. Isle of Mull, 2014 & 2015*  
*Syble at Brackley Farm, Dalmally, Argyll & Bute. 2013 - 2015.*  
12x12" and 16X16" Framed C-Type photographic prints



**Alexandra Hughes**  
*Assemble / Clayotos*

*Assemble* (2014), is a floor-based gallery installation consisting of an enlarged film frame containing an image of The Canadian Rockies squeezed upright by a large mound of clay who's undulating surface evidences the artist's touch and simulates the physicality of the mountains. A theatre light shines behind the work, referencing the sun within the image as well as projecting the image across the floor, reawakening the photograph into the present and the line between interior and exterior spaces blur.

The series, *Clayotos* (2014-2015) is a collection of 3-D forms made from clay and positive photographic film frames of mountains in B.C, Canada and coastlines of Northumberland, UK. The light of a slide projector illuminates the collection raising questions on histories, concepts and the ontology of technologies, primitive architectures and geological specimens that frame, represent and constitute landscapes.

*Assemble* (2014), Print on Duraclear, hand moulded clay, theatre light, 96 x 108 cm  
*Clayotos* (2015-2016), Photographic Film, Clay, variable sizes from 20 x 15 x 3 cm to: 13 x 10 x 2.5 cm  
*Assemble* (2014) - During construction



**Michèle Lazenby**  
*Becoming*

How we interact with place - whether we are attentive or obtuse- is at the very least, a two way experience.

The trees and plants we see in the landscape see us too. Place is not static. Rather it is dynamic, in perpetual flux; composed of infinitely complex patterns and relationships, every cell and atom with its own intelligence.

The multitude of events that a place has absorbed also informs its collective character. Birds, stones, weather, fungi all contribute to the mix. Some in this place have witnessed events from long before we were born.

Every place has its own unique qualities as does each individual tree, insect, micro-organism, breath. Place experiences us as we experience place: animate, enchanting, entangled.

*Untitled (Ecclesall Night Woods #2)*, 79 x 115 cm  
*Untitled (Hareshaw Linn)*, 3 images at 77 x 107 cm  
Framed Giclée prints



**Matthew Conduit**  
*Chora*

Matthew has photographed the landscape around his home in Sheffield for over 35 years. He arrived at photography through a fascination with the act of mark making, the random man-made marks upon the land becoming symbols and signatures of current and previous uses and acts.

Conduit has been continuously drawn to the city's edges and its dormant, forgotten, 'negative' spaces. Fragile areas on the urban borderline that were once excavated, mined, farmed, industrialised and dumped upon. In the 1980s this landscape was brutal, and his images reinterpreted the ravaged surfaces of a steel city as it fought decline and pondered an enforced economic and social side-step. More recently, the images appear to re-present a rampant, untamed nature, yet they are all post-industrial landscapes in one way or another. Their (often ancient) place names are loaded with such history.

*Meers Brook #3*, 2010, 44" x 54"  
*Meers Brook #17*, 2011, 44" x 69"  
*Shire Brook Valley #26*, 2010, 44" x 69"  
Pigment inkjet prints



**Patrick Wichert**  
*Northern England*

This work is taken from a new body of work entitled *Parallel Landscapes* which is the result of a two year project exploring the landscapes of Northern England and Southern Germany.

The series consists of intuitive explorations, a persistent routine of drawing the landscapes of my homes. It is a melancholic drifting, which aims to recall memories and historical events related to the locations walked. The landscapes are becoming part of my identity. In seeking familiar, unimposing and moderately scaled environs I indicate scepticism with the grand gesture, the overwhelming emotion. My approach is normally contained within a straight realist aesthetic, resulting in tentative elementary documents.

My most recent photography is focused on a long-term PhD research project titled *The Transient Landscapes of Forced Migration: identity, memory and emotional trauma* which combines landscape photography with historical research and the study of archival records.

A3 digital prints on Awagami Inbe paper, framed.



**Jonny Sutton**  
*Ultraviolet Landscapes*

Since the conception of photography, the medium has been a meeting point for artistic practice and scientific exploration. Using propriety forensic equipment, Sutton seeks to record images unperceivable to the human eye capturing ultraviolet light beyond the limits of our vision, a type of light which for decades photographers have gone to great lengths to avoid.

As these rays of light scatter and diffuse in the atmosphere, the artist captures ethereal landscapes which could never exist outside of the camera. Distant objects become lost in mist normally invisible to the human eye and textures and shapes become softened by the process.

20"x16" Giclée Prints



**J.Fitzgerald Lee**  
*Conksbury Bridge*

The Peak District landscape has been a major influence and part of my life. Informing creativity and ways of seeing alongside my wellbeing and Conksbury Bridge is one of those places I return to time and time again.

The images included here were developed using a LiDar laser scanner. Whilst creating 3D point clouds I started to view machine made landscapes on a 2Dimensional plane and was able to compose these images.

The images are taken from a point of view that no camera or machine has actually been positioned at, but the information and composition are accurate and has been extrapolated from the three dimensional data gathered at a central point within the scene.

*Conksbury Bridge 1*, Automated Image (Laser Scan), 2016  
*Conksbury Bridge 3*, Automated Image (Laser Scan), 2016  
*Conksbury Bridge 2*, Automated Image (Laser Scan), 2016



**Henry E Iddon**  
*A Place to Go*  
*(Sites of mountain misadventure)*

Moses said he spoke to God from a mountain, for Lakota shaman the Great Spirit, Wakonda was embedded in the rock and scree of the Black Hills. For Taoists the summits of five sacred hills gave a view over the spiritual not physical world.

Mountains in many cultures, are where gods and humans meet, the axis mundi where earth rises to meet sky, where human is dwarfed into insignificance, where otherworldly light seems to glow. The landscape is not always simply a 'place of delight' - scenery as sedative, topography so arranged to feast the eye, nor are they always places for entertainment and commodified lifestyles promoted by TV celebrities such as Bear Grylls and brands such as Red Bull.

This work aims to go beyond the picture postcard one dimensionality that is often found when looking at a mountain landscape, contradicting the way we have been taught to view the upland landscape as a place of benign beauty.

20 x 16" C-Type hand prints from 5x4 colour negatives



**Michael Day**  
*Epicentres*

*Epicentres* consists of a collection of images that have been produced automatically by the U.S. Geological Survey computer systems on the event of a low-Richter scale earthquake in a remote location, in this case, Alaska in winter.

Tremors that are low on the Richter scale might only be sensed by automated seismological recording equipment rather than be felt by humans. These images have been automatically generated from sensor data, and exist as automated representations of geological events that may never have been subjectively experienced.



**Mitch Karunaratne**  
*Landslag*

Icelandic land is deeply marked by history and meaning for Icelandic people. It is vital to local memory and a deep source of 'Icelandic-ness'.

Stories, events and memories are not just imprinted onto the land, but the landscape is part of the historical consciousness lived in modern life.

Coming from a culture where landscape is the triumph of humans over nature, I was interested to engage with the Icelandic landscape – landslag – where humans and nature have an interconnected relationship.



**Simon Roberts**  
*Polyarnye Nochi*

Unforgiving and dramatic winters have often been regarded as one of Russia's most defining characteristics. A Russian winter is redolent both of great hardship: extreme temperatures, physical privation, an atmosphere of isolation and desolation, but also great beauty.

Russia's majesty is heightened by the intensity of its winter and for centuries, the Russian winter has been romanticised by many artists from the master realists of the nineteenth century, to modern day film directors such as Tarkovsky and Zviagentsev.

Using the perpetual dusk of Russia's far North, Roberts encapsulates the natural light that was available for only a few hours each day during Polyarnye Nochi (Polar Nights), the period from December until mid-January when the sun remains below the horizon.

*Untitled 15, Murmansk Harbour, Northern Russia, 2005*  
*Untitled 3, Murmansk, Northern Russia, 2005*  
*Untitled 1, Murmansk, Northern Russia, 2005*  
*Untitled 2, Murmansk, Northern Russia, 2005*  
*Untitled 13, Magarass, Northern Russia, 2004*

Lambda prints on Fuji Crystal Archive Paper, 76x102cm  
Courtesy Flowers Gallery, London & New York  
© Simon Roberts



**Theo Simpson**  
*The land of the day before*

Theo Simpson lives and works in the North of England. His work reflects on mythical themes relating to landscape and industrial heritage, often probing the instability of the post-industrial landscape through the examination of materials, ruins, objects and experiences encountered and created.

C-Type Print from the portfolio *of the parts, of the hole*  
*Transmitter Mast* - Single colour silk screen print





**Sabine Dundure**  
*Tairovo*

Tairovo is a suburb in the Ukrainian city of Odessa. It was constructed during the Soviet period to satisfy the increasing demand for conventional housing in the ever-growing city. For a passer-by the blocks of flats form a concrete maze, impossible to navigate or understand but for the locals it is home, often brightened up by DIY decorations and graffiti.

Odessa is located by the Black sea and is well known among the Russian speaking tourists for its beautiful historical center and the seaside. The suburbs are normally dismissed as a place for sleeping and simply existing. If during the hot summers the concrete buildings are softened by green trees then the harsh winters show another, bleaker and somehow more melancholic face of the Soviet architecture.

This work captures the small, prosaic details of the cityscape that reveal the trace of the local community, especially evident during the winter period.



**Kevin Crooks**  
*M62: The Trans-Pennine Motorway*

Carving out the Trans-Pennine M62 was, at the time of its construction, one of the most difficult and ambitious road construction projects ever attempted. As motorists travel across the Pennines within a matter of several minutes, the strangeness of the M62 is easy to dismiss. Travellers can detach themselves from the landscape that they pass through, and the irreversible impact that the motorway has had on the landscape and its surrounding areas becomes unnoticeable.

‘[T]he motorway [for Augé] is seen as an archetypal non-place. Yet rather than ‘being in the middle of nowhere’, the geographies of the motorway landscape is complex and heterogeneous.’

(Merriman 2004)

*Pennine Way Footbridge #2*  
*Scammonden Dam*  
*Pennine Way Footbridge #1*  
*Deanhead Cutting Scammonden*



**Guy Moreton**  
*Denkbewegungen*

Ludwig Wittgenstein’s solitary walks in the landscape surrounding his pastoral retreat – a simple cottage or hytte – in Skjolden, on the north-west coast of Norway allowed him to ‘do philosophy’, through what he described as *denkbewegungen* – thinking through walking – whilst making observations of the mountainous fjord landscape that would, eventually, give him the space he needed to complete extensive and important manuscripts on logic and language.

My own walks in Skjolden, made in collaboration with the artist and poet Alec Finlay attempted to uncover something of the extraordinary character of the landscape in Skjolden, and in doing so, reveal the contemplative side of Wittgenstein. The house no longer exists; instead the ruins of the rock foundations where the house stood – stand for the possibility and the place of thought. My photographs of these pastoral landscapes attempt to ‘bring forth’ connections posed by questions about our relationship to place, and what effect places might have on us.

*LW118, Skjolden, Norway 2001/2005, C-Type Print*  
*LW108, Skjolden, Norway 2001/2005, C-Type Print*  
*LW102, Skjolden, Norway 2001/2005, C-Type Print*  
(LW118 - collection University of Southampton)

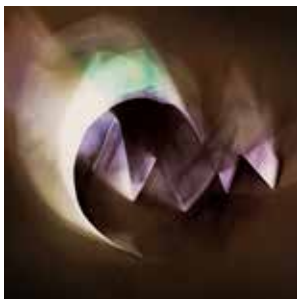


**Mark Adams**  
*Waterways*

*Waterways* began in 2007 as a self-funded photography project documenting the inland waterways of northern England. This selection focuses on the South Pennine Ring, a 70-mile canal network developed during the late 18th and early 19th century. The pictorial aspects of these photographs are informed by the landscape tradition of English painters and the New Topographic photographers of the United States.

The canal is a tacit element in the work, appearing and re-appearing while functioning as an artery that runs through cities, towns, villages and places in-between. The routes taken along tow paths juxtapose pastoral beauty with industrial decline and regeneration. By tracing the region’s industrial past the canal functions as a historical and geographical guide, which determines the path and direction of the photographic journey through the counties of Lancashire and Yorkshire.

*53° 29' 52.8108" N / 2° 2' 15.8964" W*  
*(Mossley, Saddleworth)*  
*53° 29' 42.6768" N / 2° 13' 52.3632" W*  
*(Bridge to Collyhurst, Manchester)*  
*53° 36' 38.5884" N / 2° 7' 55.6716" W*  
*(Littleborough, Rochdale)*  
Inkjet Prints, 11 x 15 inch, Edition of 25



**Jacqueline Butler**  
*Horizon Flux*

Drawing on the qualities of light and shade the work is assembled through a combination of light projection, darkroom printing and image manipulation, working with low-resolution files in 3D software. Light and the consequential shadow make visible everything that surrounds us, the physical spaces we inhabit.

The photograph gives us a visual representation of 'being', and confirmation of having been, it makes us visible.

Invisibility induces a sensation of disorientation and of loss. Photographs exude histories of light, through viewing photographs we can appreciate light and shadow from the past, made permanent through the materiality of chemical and data processing. 'This consoles me, and I find that I cannot get enough of these documents of light-space-time.'

Still from *Unicorn*, digital video, 30 sec looped  
*White Island*, Screenprint on Aluminium  
Installation - *Unicorn*, digital video, 30 sec looped  
*Without Light*, Diabond mounted photograph  
*White Light*, Diabond mounted photograph



**Sonya Robinson**  
*The Refusal of the Image*

As an adopted twin I am driven to rewrite a history without beginning, to endlessly make and re-make images in an attempt to find an image, an image from childhood, the first image. On this slate, this tabula rasa all images slide and disappear. Photographing images using black Perspex initiates a tolerable distance from which to negotiate a non-image that must find its idealising form.

Through tangible images that serve to cover an underlying reality something is disclosed as essentially undisclosed.

The process of photographing a surface that reflects can be likened to the aesthetic ideal of the the Claude Glass, the tradition of the Picturesque and the Northern Romantic tradition in art. The most common colour for a Claude mirror is black. In Arnaud Mailliet's *The Claude Glass – Use and Meaning of the Black Mirror in Western Art* '...the black mirror provides a light similar to that visible during an eclipse...' thus it brings about an occlusion in seeing (2004, p. 213).



**Chi Yan Wong**  
*The Unpredictable Landscapes*

This series of images explores the creative potential of working at the boundaries of the technical processes of photography where the representation of the landscape subjects breaks down to create evocative distortions that mix abstracted surface with photographic depth.

The series consists of four sets of four Polaroid images (one set is presented here). Each set was shot at a different time and in a different location resulting in variations in colour, pattern and shape with some images referencing early photographic processes and others influenced by abstract painting and art photography. Every Polaroid image created is a unique object that is both a representation of the landscape portrayed and a record of the making of the image.

The photographs capture more than light and form, they also record the temperature of the location through the fragility of the chemistry. Even though the landscape may be distorted or only partially rendered, due to the instant nature of the Polaroid process the images still maintain a direct connection to the location in which they were produced.

*Untitled (Glencoe)*  
Framed set of four Polaroid prints, 54x24x3cm.



**Ravinder Surah**  
*Living Things (Blue)*

There is a profound link between beauty and fear, we sometimes fear what we love and love what we fear. This body of work expresses a love for the woodlands, something I fear in its darkness but also embrace and love within its golden light glory when kissed by the sun.

Here I used my camera to capture the erratic movement felt within myself when exploring the woodlands close to dusk. There is a sense of ambiguity that promotes a notion of uncertainty as to what one is looking at, and like a Rorschach ink blot test things seem to emerge as imagery jumps out at you from the photographic surface.

















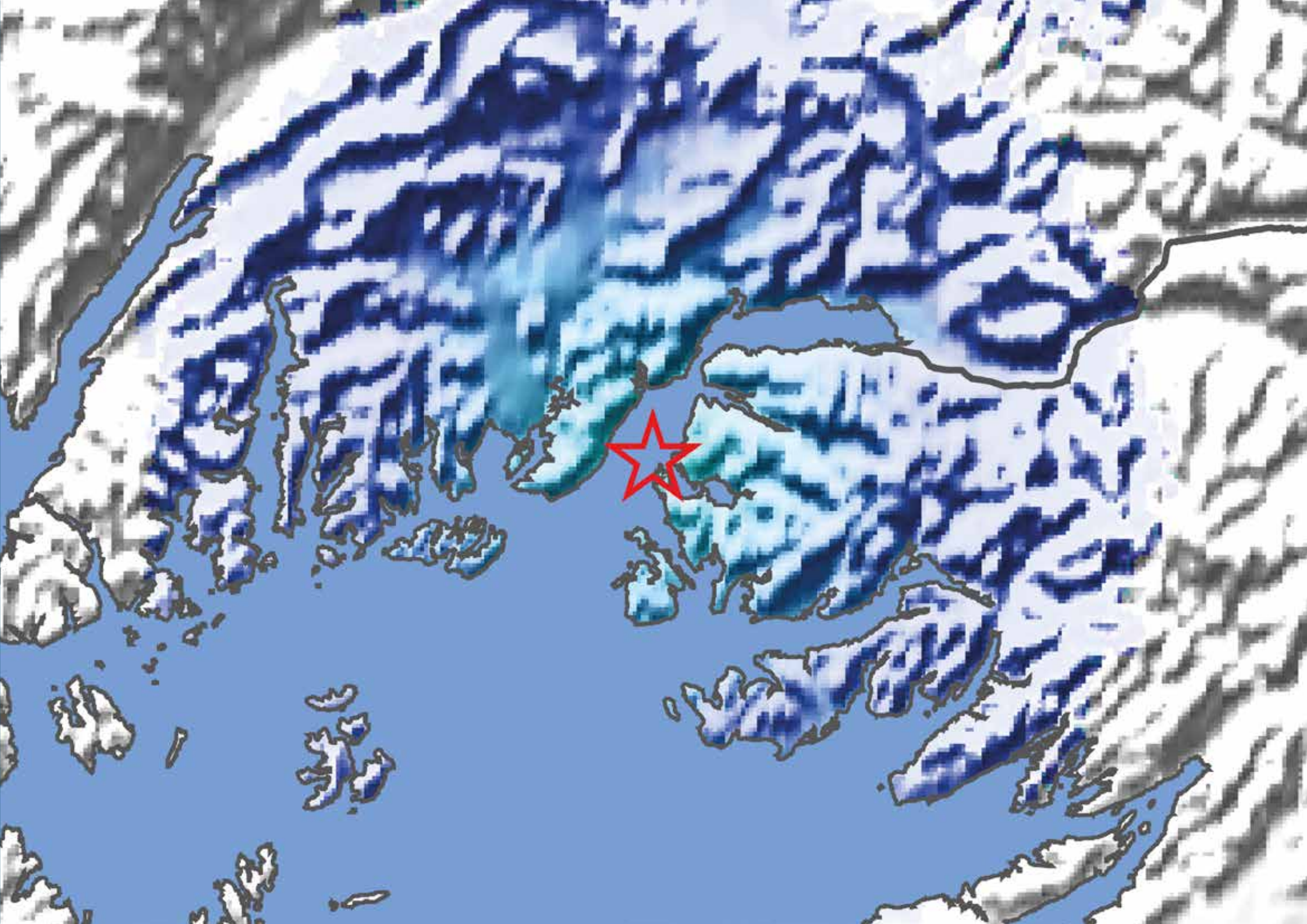




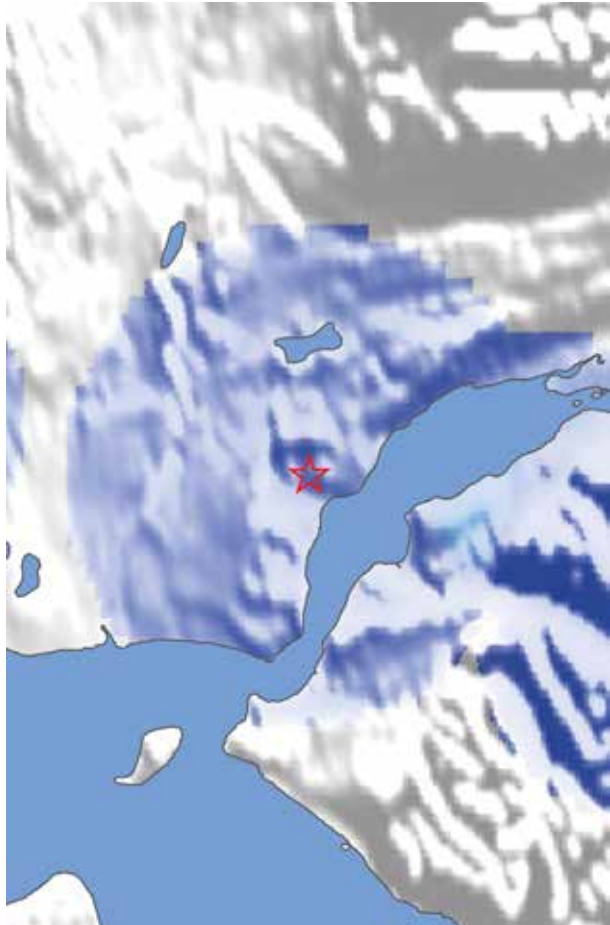




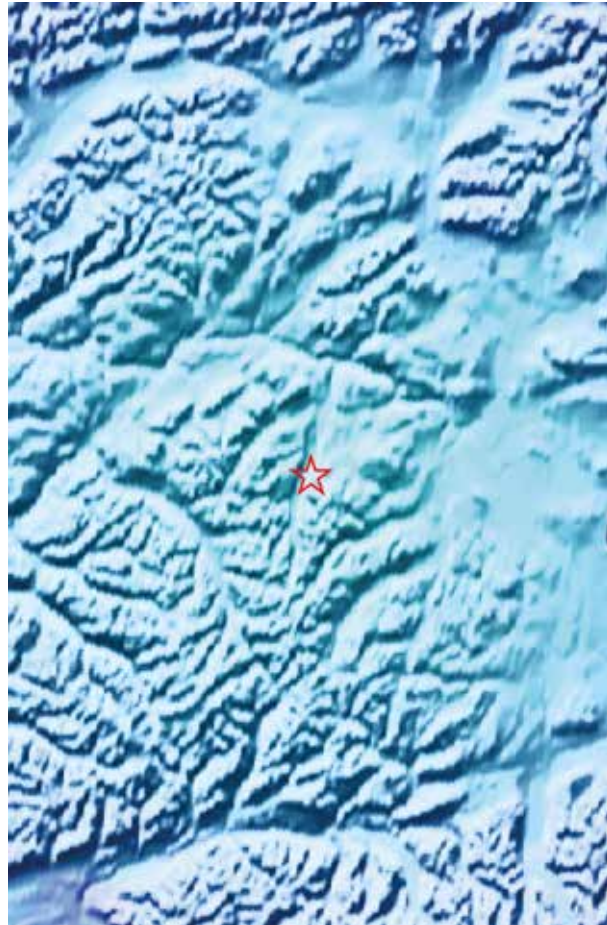






































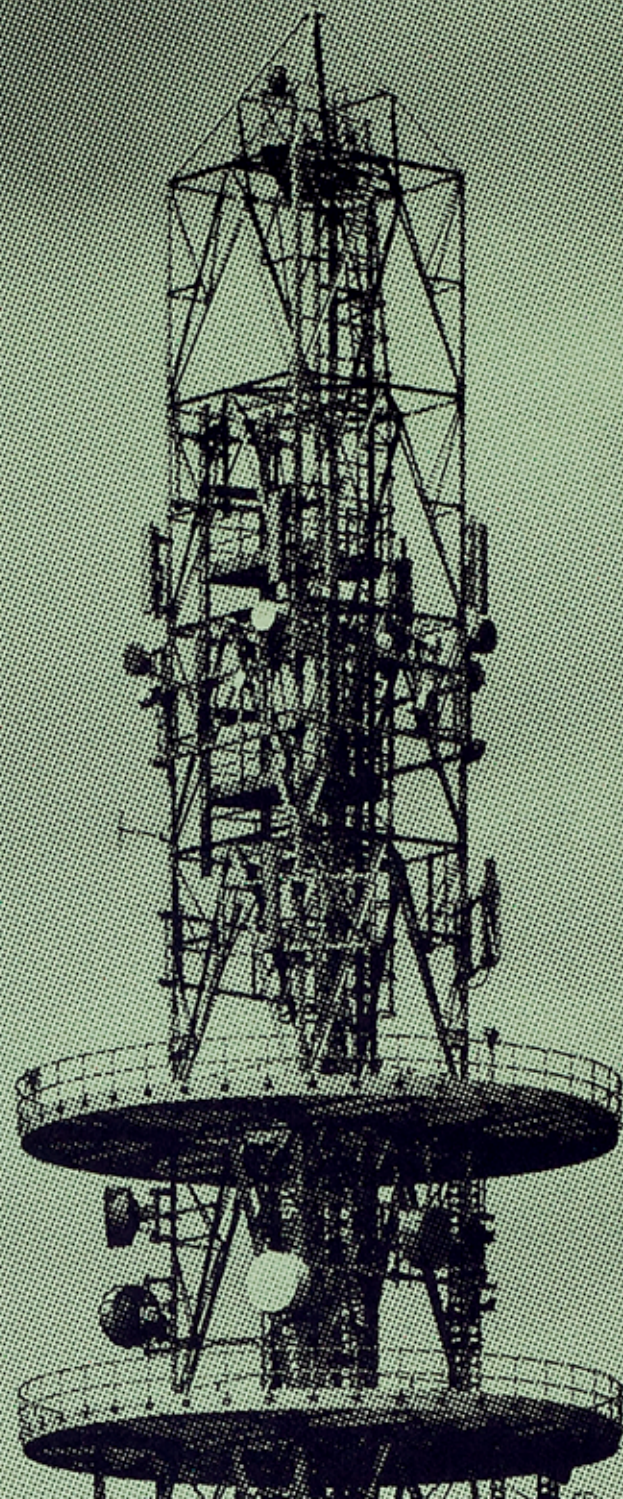




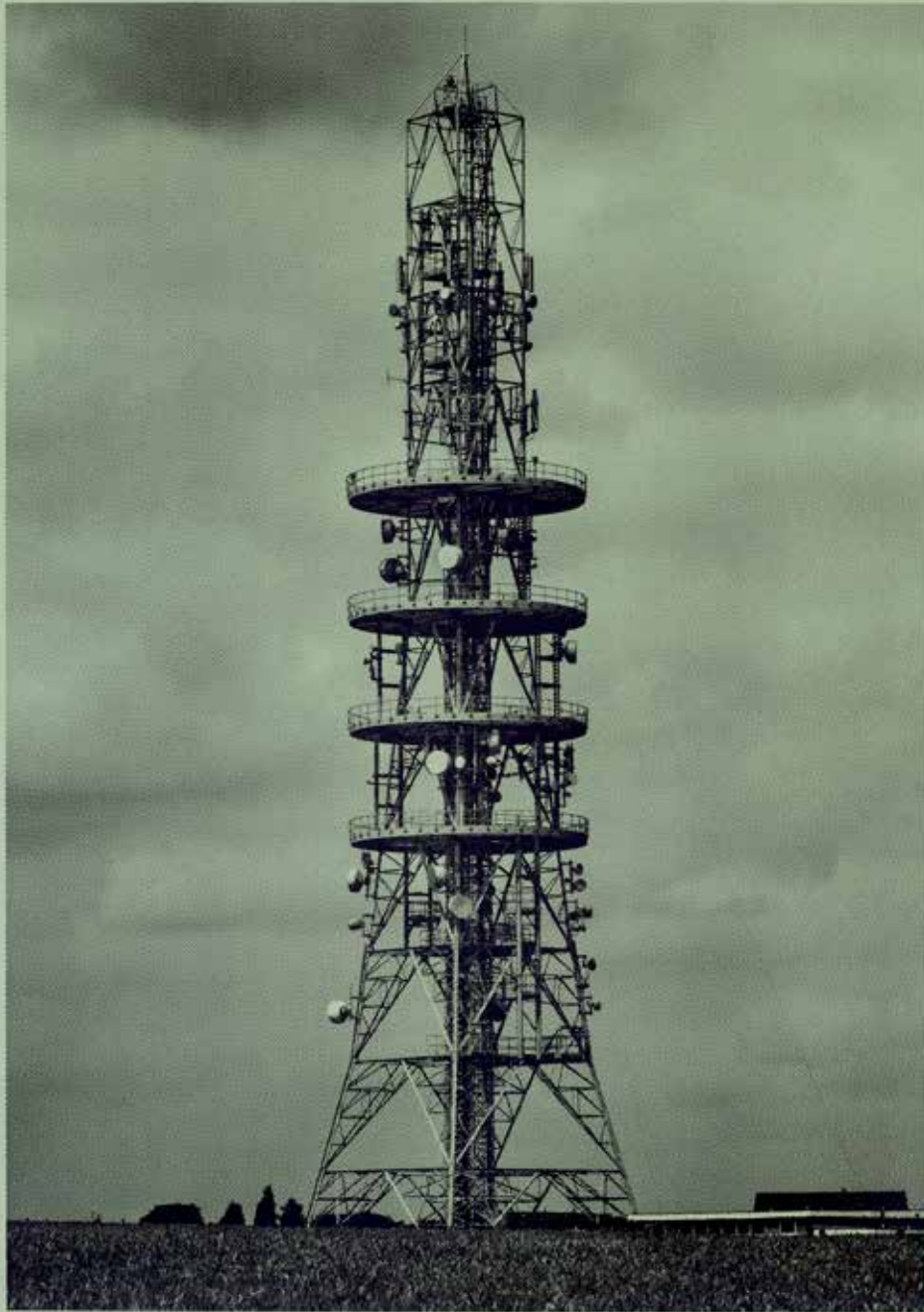






























































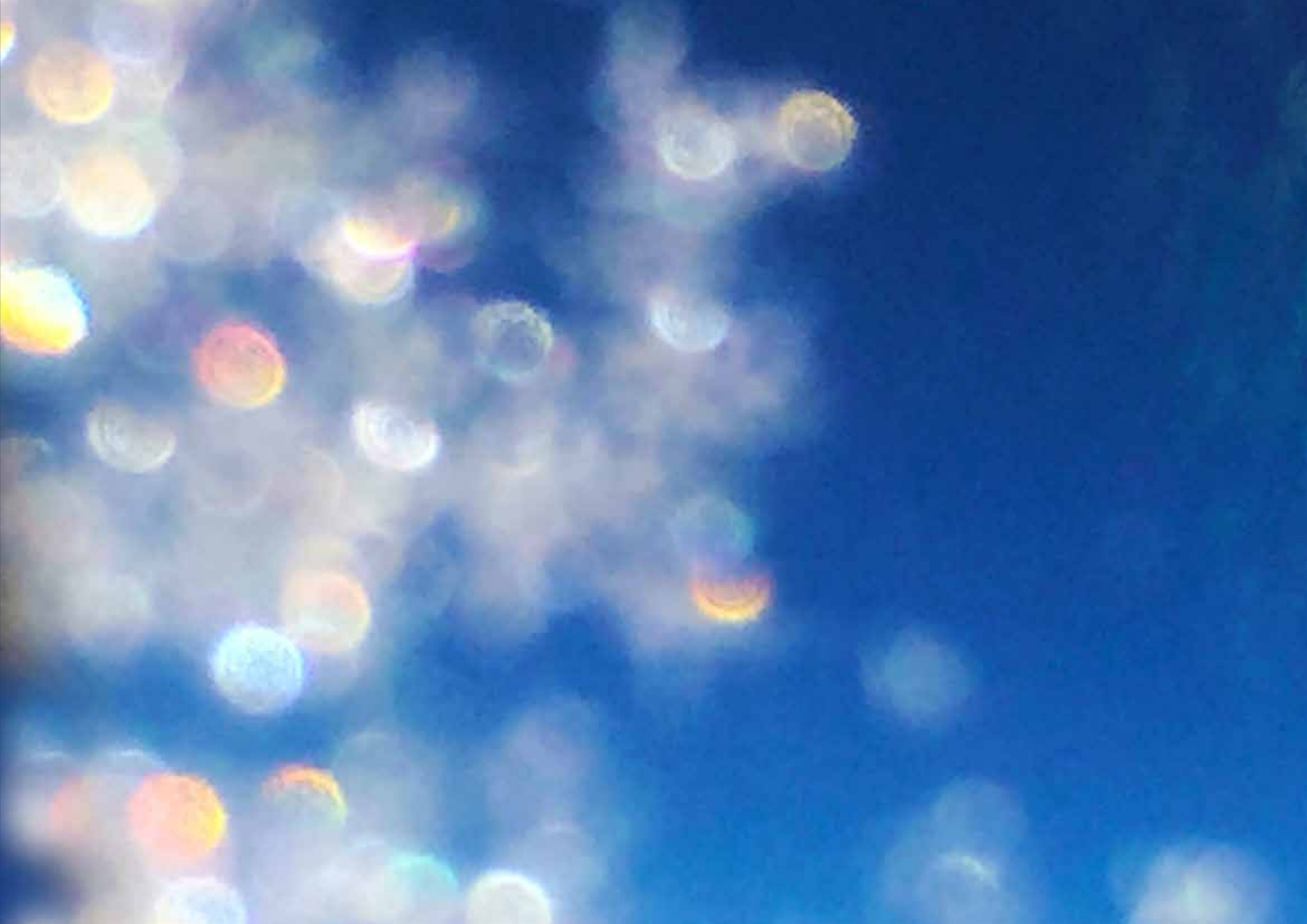


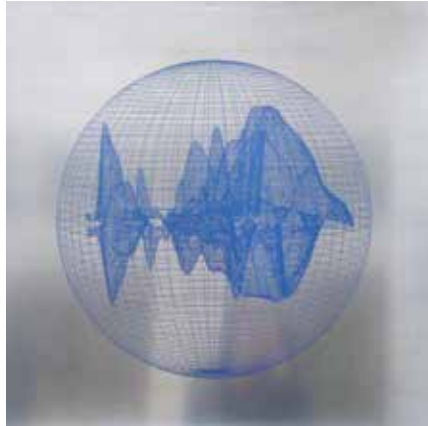
















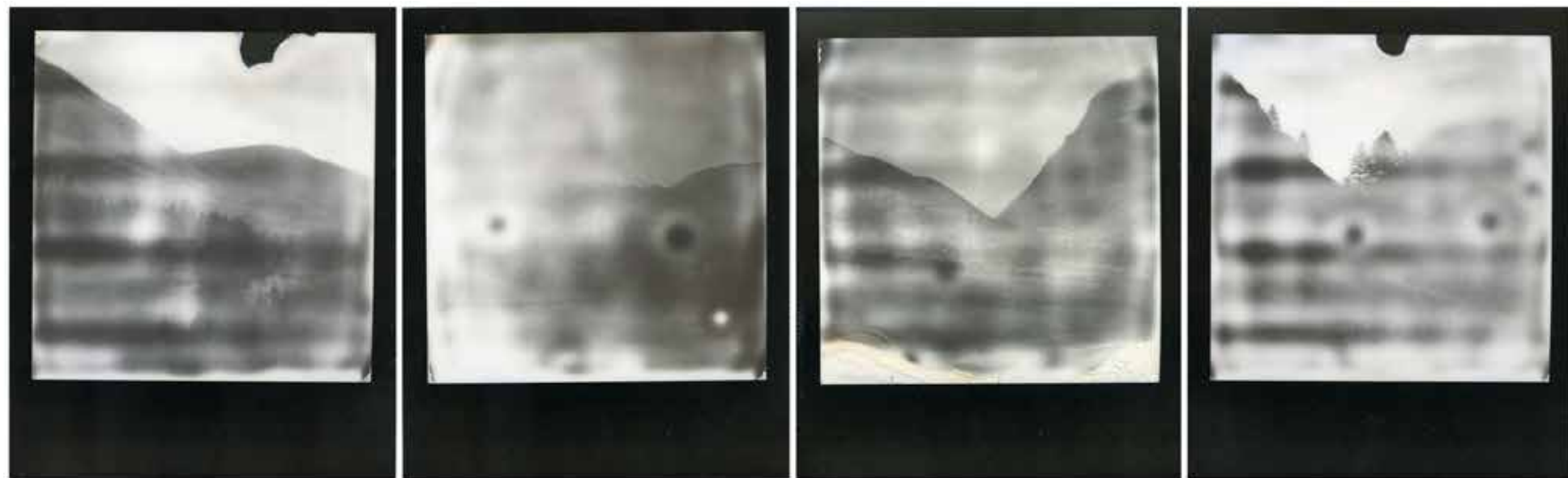












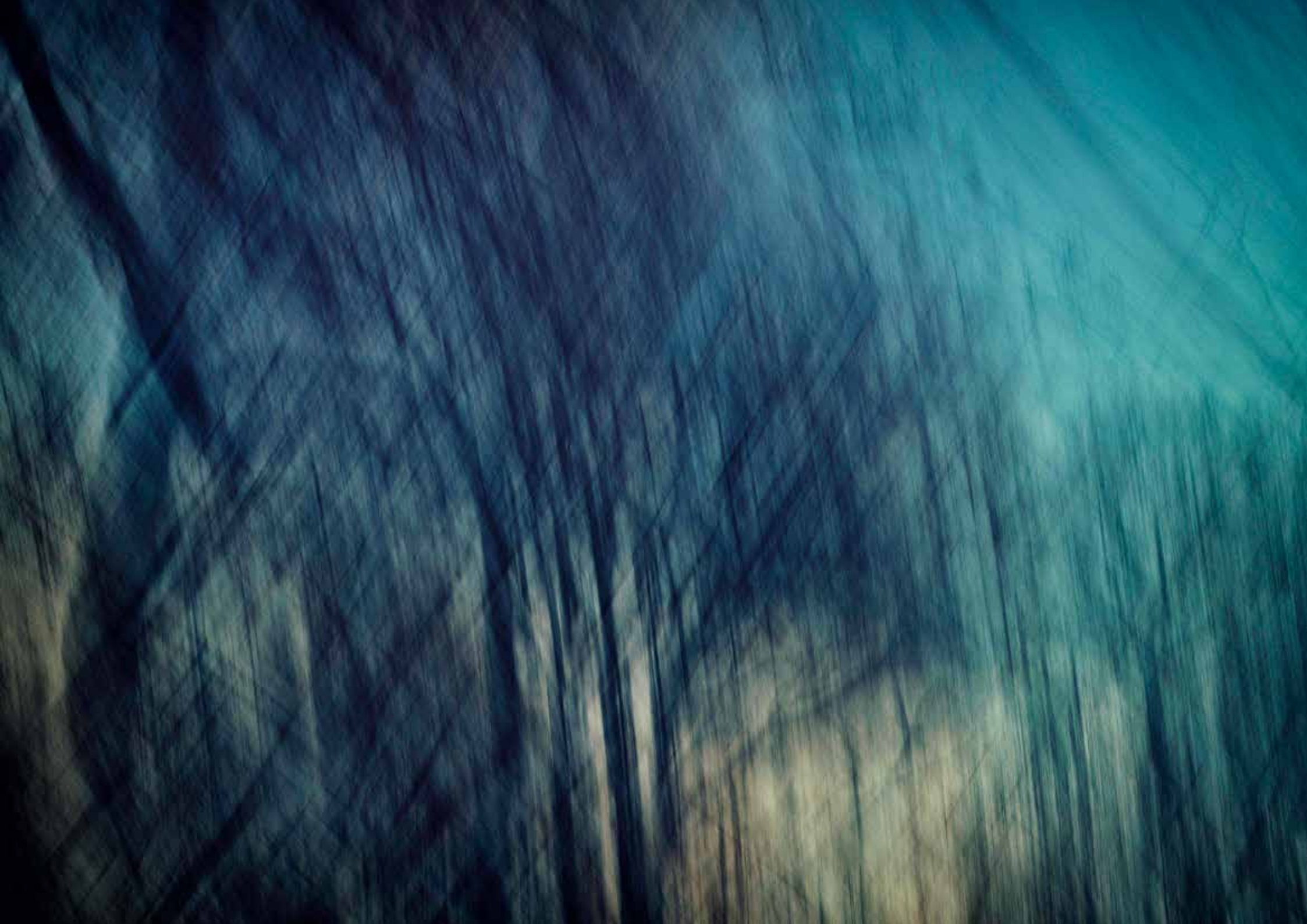
















photographs of exhibition opening by Sarah Gerrard





## *Northern Light*

Contemporary Landscape Photography  
4-31 July 2016

Contributors



**Mark Adams**  
*Waterways*

Mark is a British photographer and academic. His work has been exhibited in galleries and public spaces in the United States, Europe and the UK. Mark has published in a number of journals and magazines including *Next Level*, *Der Greif* and *Art Monthly*. In recognition of his work, Mark received the Chris Garnham Memorial Prize for Photography from the Royal College of Art where he received an MA in Visual Communication. Currently undertaking a PhD, his research considers walking as a means to open up new dialogues concerning a phenomenological and pictorial experience of space through the medium of photography. Mark is currently lecturer in BA Photography at the University of Bolton and is represented by Millennium Images and IRIS Artistic Platform.

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**Tom Baskeyfield**  
*Shaped by Stone*

Tom Baskeyfield is a multidisciplinary visual artist interested in relationships between people, place, nature and landscape. In 2011 he was awarded an MA in Art and Environment from Falmouth University for his project *Of Time in Field*, in which he immersed himself in the life of a field for one crop cycle. Tom has exhibited across the UK, showing as part of the *Walking Encyclopedia* at AirSpace in Stoke on Trent, *Hevva! Hevva!* at the Eden Project, Cornwall and *Soil Culture* at Falmouth University. Tom continues to work with Mario Popham on *Shaped by Stone*, the second installment, which will be exhibited at HOME, Manchester in 2018. He currently lives and works in Macclesfield, Cheshire.

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**Jacqueline Butler**  
*Horizon Flux*

Jacqueline's practice reflects on time and memory in relation to the photographic and the cinematic, exploring narrative and contemplations on the material qualities of the photograph. She works with photography, video, the artist book, writing and curation, and has a particular fascination with archives and collections (both public and private). Currently undertaking a PhD at Glasgow School of Art, her research considers what constitutes photography in the 21st Century, combining pre-photography principles with traditional and new print technologies. Jacqueline's arts practice explores themes associated with photography, of loss and melancholia.

Jacqueline has exhibited internationally and her work is held in numerous public and private collections. She is currently Principal Lecturer in Photography and Director of Studies in Media at Manchester School of Art, and an Executive Board Member of Open Eye Photography Gallery, Liverpool, and is a member of the advisory board of 'On The Image' an international arts and humanities research network.

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**Anne Campbell**  
*Islands & High Lands*

Anne Campbell is a photographer and artist living and working in the North East of Scotland. In addition to teaching analogue processes at Gray's School of Art in Aberdeen, she shares a studio with five other artists, in Monymusk, Aberdeenshire. A practising photographer for fifteen years, she completed her Masters in Fine Art in 2011, specialising in Alternative Photographic Processes. Currently Anne is ex-

perimenting with a variety of processes including Lith, Mordancage and Bromoil, combining the chemistry in unusual ways to create delicate tonal layers and interesting textures. Due to the nature of these handmade processes each image is unique, the delicate colours and tones varying with the use of different papers, chemistry and temperatures.

Anne is a member of the Bromoil Circle of Great Britain and Documenting Britain.

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**Matthew Conduit**  
*Chora*

Born in Nottingham, Matthew Conduit studied Art at Mansfield College of Arts before completing a BA Hons Fine Art at Sheffield Polytechnic in 1981. Thereafter, he exhibited his work extensively around Britain into the early 1990s. Matthew became Director of the Untitled Gallery in Sheffield and relocated the gallery from the suburbs to its current location in Sheffield's city centre in 1988 (now Site Gallery). He then worked for over twenty years developing the cultural industries sector across the UK, after helping to develop the Workstation and Showroom in Sheffield. He returned to making images again seriously around 2004, resulting in the exhibition and publication *Chora*, which was first exhibited at the SIA Gallery in Sheffield in 2011, supported by Arts Council England. Matthew continues to make new work from his studio in Sheffield.

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**Kevin Crooks**  
*M62: The Trans-Pennine Motorway*

Kevin is a St. Helens based photographer who has recently won the Deutsche Bank Award for Creative Enterprise after completing an MA in Photography at the University of Central Lancashire. His work currently explores the effects of how changes to government policy, initiatives and programmes shape the lives of people within society. Since completing his undergraduate education Kevin has worked professionally within the field of photography, producing a range of projects that tackle social and spatial mobility and the politics of community. Kevin is currently Head of Photography at Carmel College.

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**Michael Day**  
*Epicentres*

Michael is an artist and researcher based in Sheffield. His art practice is focused on digital technologies and the potential implications of their increasing entanglement with all aspects of contemporary experience.

He has exhibited and screened work in venues across the UK and internationally, including the recent exhibitions *Possession* at Bangkok Cultural and Arts Centre (2013), *Deadpan Exchange VIII* at Casa Maauad, Mexico City (2014), and *Sluice\_\_2015* at Oxo Tower Wharf, London (2015). He has participated in the digital art festivals *FutureEverything* in Manchester (2010) and *Piksel* in Bergen (2009), and has undertaken residencies with Hull Time-based Arts (2005) and PVA Medialab (2009) in the UK, and with Lademoen Kunstnerverksteder (2011) in Trondheim, Norway. He is a senior lecturer in fine art at Staffordshire University.

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**Liza Dracup**  
*Sharpe's Wood*

Liza Dracup is based in the North of England her work questions how photography made in response to specific (northern) landscapes and natural histories can operate within the field of aesthetics and align with the wider cultural debates about the value of the 'local' from an environment and personal perspective. She completed her doctoral studies at the University of Sunderland on Photographic Strategies for Visualising the Landscape and Natural History of Northern England: the ordinary and the extraordinary (2017).

Liza's work has been nominated for the Deutsche Börse Photography Prize (2012) and the Prix Pictet (Earth) Photography Award (2009). She is a lecturer and works at Bradford School of Art and at other academic institutions across the UK.

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**Sabine Dundure**  
*Tairovo*

Sabine Dundure is a Latvian born photographer, with a BA Honours degree in Photography from Sheffield Hallam University. Her work comprises of a mix of cityscapes and portraits that capture the essence and atmosphere of the surroundings in which she lives. Having previously lived in the UK and Ukraine, she is currently based in Paris, France.

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**Sophie Gerrard**  
*Drawn To The Land*

Born in Edinburgh in 1978, Sophie Gerrard began her career in environmental sciences before completing a BA in Photography at Edinburgh College of Art and then an MA in Photojournalism and Documentary Photography at London College of Communication in 2006. Sophie pursues contemporary social stories with environmental themes. Her work has been exhibited internationally and featured in worldwide editorial publications including The Sunday Times Magazine, The Financial Times Magazine, Telegraph Saturday Magazine and Tatler Magazine. Sophie's work is held in a number of national and international collections. She is a founding member of photography collective Document Scotland and a member of research staff at Edinburgh Napier University. Sophie is represented by The Photographers' Gallery.

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**Aileen Harvey**  
*West From Here*

Aileen Harvey is an artist whose work engages with the experience of place. Her processes of walking, photography, drawing, and writing are used to inter-relate location, time and the body. Born in London, Aileen studied philosophy at Edinburgh (1998) and Cambridge (2000), and then sculpture at Wimbledon College of Art (2008); the one subject informing the other. Exhibitions include: Bernard Leach Gallery, St Ives; Customs House Gallery, Sunderland; Karussell, Zürich; An Lanntair, Stornoway; The Photographers' Gallery, London. She has published journal articles and an artist's book.

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**Alexandra Hughes**  
*Assemble / Clayotos*

Alexandra Hughes is an artist with a practice in the field of expanded photography. She undertakes physical explorations of the photographic medium, moving from the 2D to 3D, bringing image and material together to redefine the photographic object, creating mixed media installations that explore our mediated relationship with the landscape and wilderness. Hughes' installations heighten the awareness of the multi-sensory, temporal and perceptual shifts between humans, material, time and place, blurring the boundaries between landscape and technology, psychological and architectural spaces, seeking to locate where the contemporary sublime exists.

Hughes was born in Vancouver, Canada and has exhibited internationally. She is currently undertaking a practice-based PhD at Northumbria University, UK (2015-) and is a member of the research groups 'Geo Studio' (Northumbria University) and 'Ph Network' (Birkbeck University and The Photographers' Gallery). Hughes previously completed her MFA at Slade School of Fine Art, UK (2008).

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**Henry E Iddon**  
*A Palace to Go*  
*(Sites of mountain misadventure)*

Much of Henry Iddon's work explores upland and wilderness environments. Henry has received an individual Arts Council Grant award in 2006 for his series *Spots of Time*, and in 2016 for 'Instanto Outdoors' and has been nominated for the National Media Museum Bursary Award, shortlisted for the And/Or Book Awards as well as the Foto8 Best in Show Award. His work has been exhibited in the UK as well as

Brixen/Brassanone, Italy; Belo Horizonte, Brazil and Kathmandu, Nepal and he has spoken about his work and activities on NRK TV (Norway), Channel 4 TV (UK), BBC TV (UK) and BBC Radio 4 (UK). His work is held in collections by; Wordsworth Trust, UK; Kraszna-Krausz Collection, National Media Museum, UK; The North West Film Archive, Manchester Metropolitan University; Scottish National Screen Archive; George Eastman House, Rochester, USA; State Library of New South Wales, Australia; Banff Centre for Mountain Culture, Canada; Centre for Contemporary Photography, University of Arizona, USA.

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**Mitch Karunaratne**  
*Landslag / Cold Coast*

Mitch is a documentary landscape photographer, based in London. Her work is principally concerned with how stories are held within the land and the relationship between the land and regional identities. For a number of years, she has been focusing on the northern parts of the world, where she explores the process of changing relationships with the land. 'It is important to my practice to find ways to explore the notions of the attachments we have to particular places, places that are rich in story and resonance, to respond to place, and working through its significance in the process of psychological, cultural and economic transformations.'

Mitch received her MA in Photography from University of Brighton in 2012 and has exhibited widely both in the UK and abroad, most recently in Norway and Italy. She is a founding member of the MAP6 collective.

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**Michèle Lazenby**  
*Becoming*

Michèle Lazenby's work has been exhibited internationally and is held in public and private collections including the Wellcome Trust and Dow Jones. She has undertaken several artist's residencies and commissions. While she was artist in residence at the Scottish Agriculture College, Auchincruive, she recorded insect behaviour previously unknown to expert entomologists (*Stercus Circus* video installation). And during a residency at the Fringe Gallery, Glasgow, while making pinhole work (*Views from Flat 15-5, Block 9*), she set a record for the world longest negative after converting the rooms in a high rise council flat in Castlemilk into camera obscuras and exposing paper to record the landscapes witnessed by the building.

She is currently employed as a Senior Lecturer teaching on the BA Hons Photography course at SHU.

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**J.Fitzgerald Lee**  
*Conksbury Bridge*

J.Fitzgerald Lee is a practising digital artist integrating a fine art practice with freelance and industrial work alongside teaching and lecturing in digital media as Principle Lecturer in Creative Media at Sheffield Hallam University. Lee originally trained and practised as a fine art painter at Cardiff University before going on to complete a Masters in animation and visual effects at the National Centre for Computer Animation (NCCA) Bournemouth.

'New technologies and 3Dimensional imaging processes frame my interest and research. Whilst using and developing these texture and object making techniques I was able to use the

computer algorithmic processing for interpolation in 3D imaging software and use this to generate machine made images.'

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**Anna Lilleengen**  
*Metamorphosis Series I and II*  
(Norway, 2013-14)

Anna Lilleengen is a process-driven fine art photographer who uses the physical structure and limitations of the medium to create sculptural pieces that explore materiality and transient states of being. Based in Scandinavia and Yorkshire, her romantic images exteriorate inner conditions of the psyche and explore their reflection in the Nordic wilderness landscape.

Since gaining a MA with distinction in Time and Image Based Media at Harrogate School of Art and Design in 2012, she has held over 20 solo exhibitions in the UK and abroad, and was shortlisted for the Aesthetica Art Prize 2014 and included in their 2014 publication of '100 most exciting contemporary artists'. In 2013 she won the Vantage Art Prize and completed a collaborative residency in London with the two other interdisciplinary prize winners. In 2015 she was awarded a 'Leeds Inspired' small grant to produce public work in the community of Rothwell, interpreting local history, myth and legend through research, consultation and photography.

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**Guy Moreton**  
*Denkbewegungen*

Guy Moreton is an artist and Associate Professor of Photography in the School of Art, Design and Fashion at Southampton Solent University.

His research engages with the cultural histories and representation of landscape, place, memory, hauntology and ruination in literature, art and philosophy. He is co-author, with Alec Finlay and Michael Nedo of *Ludwig Wittgenstein – There Where You Are Not* (Black Dog Publishing London). His critically acclaimed work has been published, presented and exhibited widely in the UK and internationally, and his photographs are represented in major public collections including Tullie House Museum and Art Gallery Carlisle, Southampton City Art Gallery, and the University of Southampton.

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**Mario Popham**  
*Shaped by Stone*

Mario Popham is a photographer of Japanese and English descent who is currently based in Manchester, UK. He received his B.A. honours in photography at Manchester School of Art in 2007 and continues to work on personal projects and commissions. His interests predominantly lie in man's paradoxical relationship to nature and how this finds expression within the post industrial British landscape.

Mario's work has been exhibited in London, Wuhan and Rome amongst other places and his work, *Enduring Growth* was the subject of a solo exhibition at Manchester's Cornerhouse in 2014. He was a recipient of the Magenta Flash Forward Emerging Photographer Award 2013 and was nominated for the Tim Heatherington Trust Award in 2014. The second instalment of *Shaped By Stone* is currently under production with support from Arts Council England and will be exhibited at HOME, Manchester in 2018.

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**Simon Roberts**  
*Polyarnye Nochi*

Simon Roberts (b.1974) is a British photographer whose work deals with our relationship to landscape and notions of identity and belonging. He originally studied a BA Hons Degree in Human Geography at the University of Sheffield, a subject which has helped inform his subsequent photographic practice. One commentator has described his photographs as "subtle in their discovery and representation of forms of cultural character, which exhibit a disciplined compositional restraint, a richness of palette, and wealth of narrative incident."

His work has been exhibited widely with solo shows at the National Media Museum, Bradford, Museum and Multimedia Art Museum Moscow and resides in major public and private collections, including the George Eastman House, Deutsche Börse Art Collection and Wilson Centre for Photography. In 2010 he was commissioned as the official Election Artist by the House of Commons Works of Art Committee and most recently he was made an Honorary Fellow of the Royal Photographic Society. He has published three critically acclaimed monographs, *Motherland* (Chris Boot, 2007), *We English* (Chris Boot, 2009) and *Pierdom* (Dewi Lewis, 2013).

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**Andrew Robinson**  
*An Idea of North*

Andrew's photographic practice investigates notions of individual and communal identity through a visual anthropology of people, place and trace applying creative strategies that integrate still and moving imagery along with text, audio and found materials. A BSc Hons



degree in Geology from the University of Newcastle-upon-Tyne and a spell as a post-graduate researcher informed the development of an interest in time, place and visual narrative. Since graduating with distinction in Photography from the Royal College of Art Andrew has undertaken numerous arts commissions and residencies leading to exhibition and publication and has worked on research and consultation projects in a range of settings.

Andrew currently holds a full time post as Senior Lecturer in Photography teaching on the Mart and BA Hons courses at Sheffield Hallam University; acts as external examiner for the BA Hons Photography Course at De Montford University, Leicester; treasurer for the Association of Photography in Higher Education; and is the founder and curator of the online photo-book resource 'Photobibliophile.co.uk'

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**Sonya Robinson**  
*The Refusal of the Image*

Sonya's research considers the unnameable and unrepresentable origin of the 'image in trauma'. Research is informed by psychoanalysis and continental philosophy, relating issues of loss, desire and origin. Strategies of distanciation, performative intervention and aesthetic defense negotiate a tolerable distance from which the image in trauma is to be approached. Sonya is an academic, artist and writer. She studied for an MA in Fine Art (Media) at The Slade School of Fine Art. She is currently Senior Lecturer MArt/BA (Hons) Photography at Sheffield Hallam University. Exhibitions include Doverode Book Arts Festival IV + Symposium – 2012, Denmark. She has delivered papers at I Wonder, What is Wrong with Alice? Nostalgias: Visualising Longing, No-

vember 2013, Margate and The 'Afterlife' Of Photography, Symposium: Alice Culture: The Endurance of Wonderland, Tate, Liverpool, 19th November 2011

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**Theo Simpson**  
*the land of the day before*

Simpson's work has featured most recently in: Palladian Design, exhibition at RIBA (2016), Shooting Space: Architecture in Contemporary Photography (Phaidon 2015) and journals Mas Context and Photoworks. His work is also held in various international public collections including the V&A National Art Library, Fotomuseum, Winterthur, Royal Institute of British Architects and the Tate Artists' Book Library.

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**Ravinder Surah**  
*Living Things (Blue)*

The work of fine art photographer Ravinder Surah creatively explores the human condition combining ideas of vulnerability with the philosophies of metaphysics to create complex engaging artworks that aim to stimulate the emotions of the viewer. He explores the human condition utilising a creative mix of both direct and abstract representations to challenge the viewer's perceptions and to ultimately provoke thought and reflection on our relationship with both nature and society.

Using video and still images to display how susceptible we are to the elements surrounding us, Surah also directs emphasis on his own anxieties and personal feelings as a stimulation to drive his perplexing work. Surah explains 'Without comfort we fall into the hands of na-

ture which feeds us with life but which could also suddenly surrender us to our deaths; without security humanity would struggle to exist'.

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**Jonny Sutton**  
*Ultraviolet Landscapes*

Jonny Sutton is a contemporary artist working primarily with lens based media. Sutton's work interrogates our ideas about the world around us, exploring the central contemporary themes of nature, technology and the everyday. Using various techniques Sutton re-presents the world around us, allowing us to observe it from a new perspective. Of particular interest is the way in which modern technologies are rapidly changing our relationship with imagery. As content becomes more readily available, accessible and highly disposable, the way in which we interact with it evolves, having a profound effect on the development of an increasingly digital society.

Sutton's work has been exhibited widely, most recently at SIA Gallery and Millennium Galleries, Sheffield; as well as having featured on numerous websites including Beautiful Decay, Nerve.com and Daily Inspiration. Currently working on a number of artistic and scientific projects in the North of England, Sutton is engaged in freelance work in art, photography and consultancy.

www.jonnysutton.co.uk  
twitter - @JonnySutton

**Patrick Wichert**  
*Northern England*

Patrick is concerned with narratives which present themselves in familiar landscapes, mostly those of Southern Germany and Northern England. These are intuitive explorations, a persistent routine of drawing with a (passive) lens, often those sea-and landscapes which resonate considering their role in the history of Europe. 'I respond to the light and describe with it a melancholic drifting, recalling memories and historical events. I walk for convenience and attuned to my rhythm of thought, this I can accommodate close to my wider family and professional tasks. Now I spend most of my time in Northern England where an increasingly familiar landscape has been emerging in my photographs. It also is becoming part of me. In seeking familiar, unimposing and moderately scaled environs I indicate skepticism with the grand gesture, the overwhelming emotion. My approach is normally contained within a straight realist aesthetic, resulting in tentative elementary documents.'

p.wichert@shu.ac.uk

**Chi Yan Wong**  
*The Unpredictable Landscapes*

Chi Yan Wong is a photographer based in London with a strong interest in analogue photography, working mainly in 35mm black and white film, Polaroid and alternative processes. Chi's practice consists of landscape and still life photography and the work she creates is characterised by its strong yet sensitive visual style and subtle qualities. She is passionate about exploring a range of techniques and experimenting with different photographic processes working at the boundaries of the medium.

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### Credits

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The exhibition was curated by Michèle Lazenby to accompany a two day academic conference at the Sheffield Hallam University hosted by Darcy White and Chris Goldie.

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## ***northern light***

Landscape, Photography and the North

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Darcy White and Chris Goldie.

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